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CLEVELAND MUSEUM OF ART

he could paint a good deal and play a little with congenial spirits of the Silvermine artists' colony.

With wider opportunities and increasing leisure, which became entire toward the end, Charles Shackleton made better, freer, more masterful pictures. His style gained in certainty and power. His art grew with its opportunities. He had vindicated his devotion to the brush and easel, in the years of his crowded youth, and the skies were fair above him when night dropped suddenly out of the blue, at his beloved summer home.

Then the artists of Cleveland knew that they had lost one of the best friends their craft ever found in this city. They realized that a comrade of rare goodness of heart and sweetness of spirit had been taken away from the field of endeavor which he had shared with them and brightened by his presence, his all-embracing good-will, his universal kindliness. They mourned the loss regretted by patrons of art who did not know the man who was gone. His fellow workers thought, first and most, of the radiant life which had found only partial expression in putting on canvas the beauty of sea and shore, stream and field, trees gorgeous in autumn and sand dunes shining in the summer sun.

Charles Shackleton was only sixty-four when his career ended. He was at the height of his powers, in the full tide of his usefulness. He might have gone farther than ever, with a little more time to work and study, a few years longer for the seed he had sown to bear its just harvest. But he could not have made the record of his life fairer or richer in all that expressed a nature of exceeding sweetness and light. He could not have deepened the affection of those who knew him or made their regard more steadfast.

BENJAMIN KARR.

LOAN EXHIBITION OF LACE

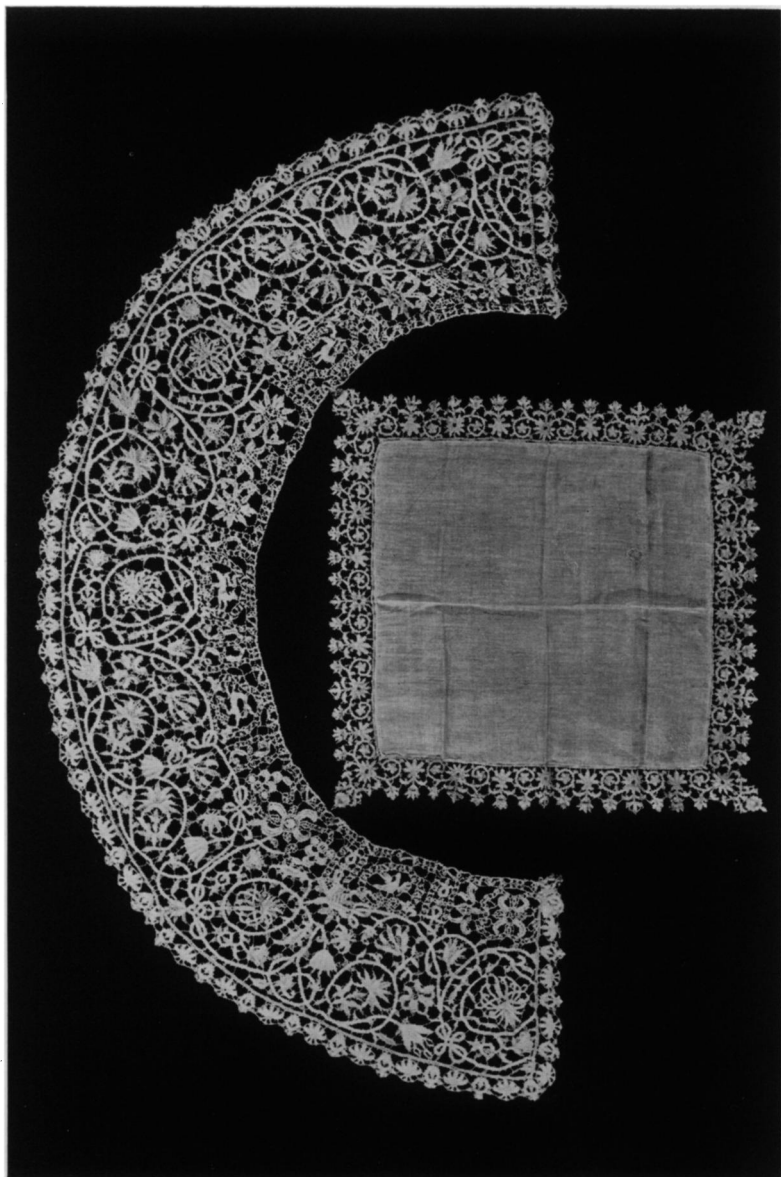
The exhibitions of the Museum's lace collection during the past year have given all those interested a fine opportunity of studying the general development of lace history. There have been a small number of pieces of seventeenth and eighteenth century lace, sufficient to fill out the sequence, but the Museum's own collection has been strongest in the earlier laces. It is therefore fortunate that there can be shown in Gallery IX from November sixteenth until about January first, a loan collection of lace

from an eastern estate, which will give an opportunity to study to a far greater extent the magnificent creations of the seventeenth and eighteenth centuries.

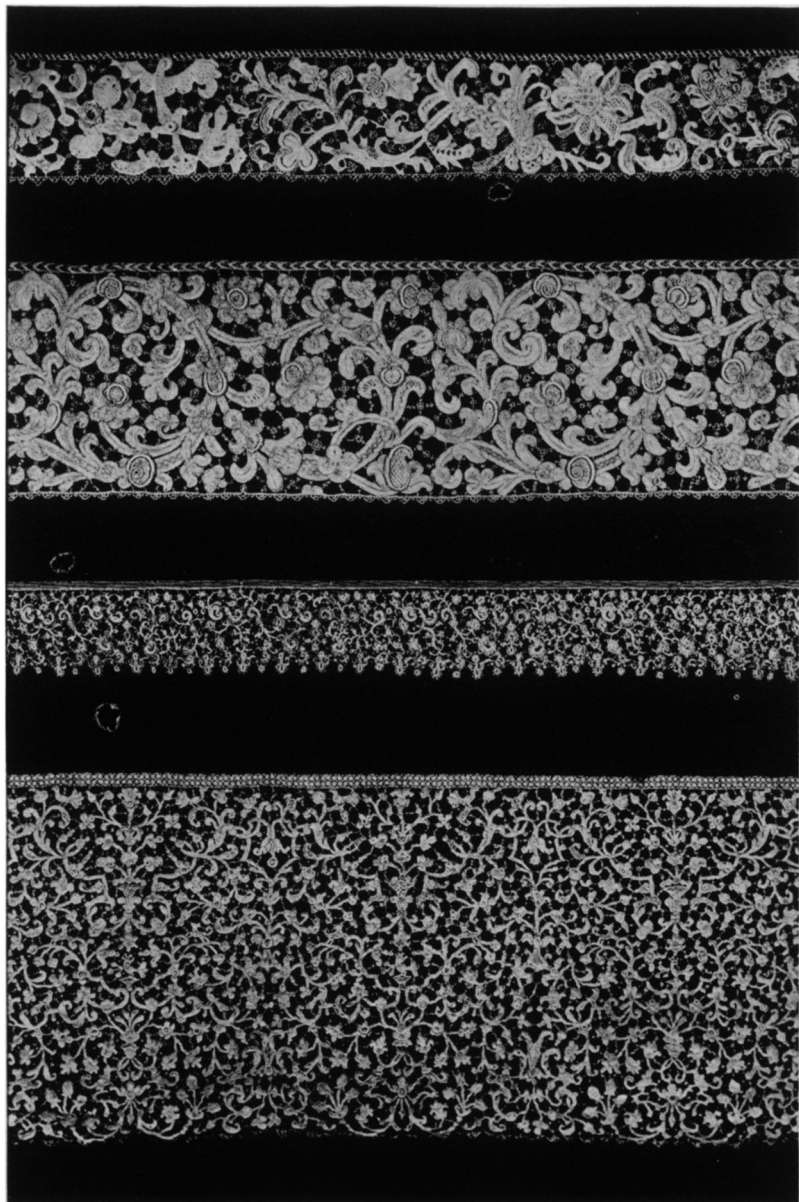
Life and art are not divorced from each other. One is merely a manifestation of the other and any true manifestation of the time spirit has in it the profoundest matter for study. Certainly no art expresses more truly the love of extravagance and luxury than does the lace of this period.

Lace history began logically, the bold repeated rectangular designs of reticella being a definite result of following closely and using as a basis threads saved from the warp and woof of linen cloth. But as the full Renaissance passed and the touch of decadence which marked the civilization of the later Renaissance became apparent, lace lost its logic. It was an age when the love of the fantastic and the strange, when the love of extreme manual dexterity replaced the diviner inspiration of the earlier Renaissance. The lace maker sought relief from the restrictions of rectangular design, and the illogical but nevertheless astonishing creations of *punto in aria* and raised Venetian point are the outcome. The artist and lace maker no longer based their design on a ground work of rectangular linen threads as in reticella. They cast this basis to the winds and evolved patterns with no restrictions except the bounds of their fancy. But the surety and sense of design which marked the Italian craftsman in so many fields of work shows itself as well in these products of the needle and the extravagance of scroll and rococo detail are restrained always by a sure feeling for beauty. Probably never in the history of art has pure technique been raised to such extraordinary height as in the raised Venetian point of the seventeenth century.

The economic condition from which resulted the decadence of the Italian lace maker's art in the eighteenth century is one of great interest. In the reign of Louis XIV, Colbert realized that the fashionable world of France was paying tribute to Italy through the enormous sums of money spent for the popular laces of the day. He believed this to be an unhealthy condition. Attracting lace makers from Venice to France by the offer of large monetary inducements and by placing a prohibitive price upon the importation of Italian lace, he was able, under the extraordinarily centralized power of the French monarchy to put the lace industry of France upon a basis of economic sta-



NEEDLEPOINT LACE, PUNTO IN ARIA
Italian, Venetian, Beginning of XVII Century
Lent by an Eastern Estate



NEEDLEPOINT LACE, RAISED POINT
Italian, Venetian, XVII Century
Lent by an Eastern Estate

bility and artistic merit. Quite understandingly the earlier laces made in France were somewhat in the style of the late raised Venetian point and from them developed the wonderful designs of point de France. Later the beautiful creations of the workers of Alençon, Argentan and Valenciennes became pure examples of the French spirit.

Thus with the seventeenth century ended the Italian or, one might rather say, the Venetian leadership in the world of fashion. The French world of the eighteenth century became the model for all countries and the Italian workers necessarily followed the dominant style. Italian eighteenth century point laces reflected the French fashions in an attempt to regain their former supremacy and hold their position in the markets of the world. However, the remarkable organization formed by Colbert and other ministers of Louis XIV was founded on too sure a basis of excellence. Italian lace supremacy was gone forever.

It was not only in the realm of point lace that Italy had held the foremost position. As Venice excelled in point, so Milan excelled in bobbin lace and the seventeenth century products of her workers are splendid in quality. The term by which they are generally called—"Punto di Milano" or "Milanese Point" is however wrongly applied as their technique is bobbin, not point.

Certainly no lace of this character ever had a surer quality of design. Bold and splendidly designed scrolls, often with animal figures, were in the seventeenth century examples held together by little brides or bars. As the seventeenth century came to an end, these brides resolved themselves into a net background, which was to be the fashion of all the following century.

During these years Flanders was not behind in the production of laces of quality. In the seventeenth century they were often transcriptions of Italian style, expressed in her own idiom but in the eighteenth she, too, was caught in the enthusiasm for the French modes.

Brussels was the greatest center for both the point and bobbin workers and her bobbin, particularly the wrongly called "Point d'Angleterre", became justly famous. No more lovely product ever came from a lace pillow than the best of this type. It has none of the broadness and grandiose qualities of Milanese

bobbin but it has instead a feminine exquisiteness of texture and a delicacy of pattern which set it apart. The laces of Mechlin led also in popularity but all Flanders as well as a lace making country and the English workers of Devon and Buckinghamshire looked across the Channel to them for inspiration.

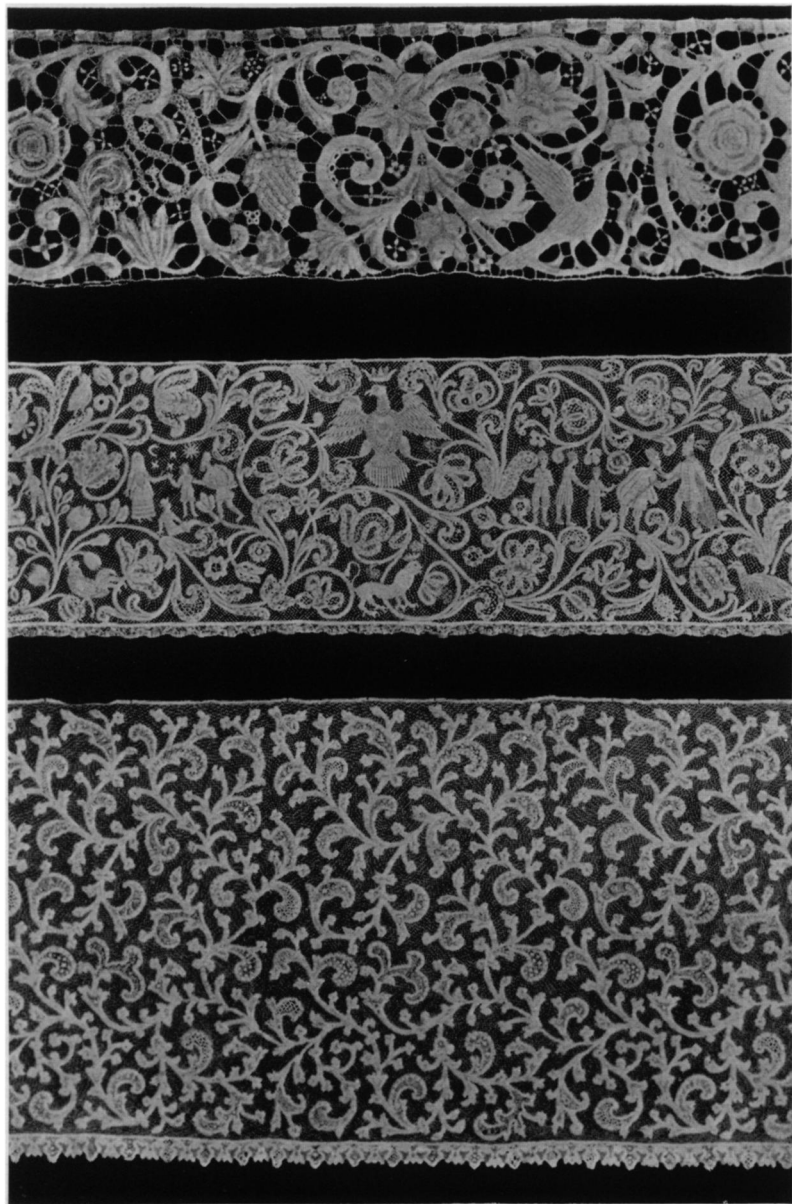
The laces have been arranged in Gallery IX under the following general divisions. The eastern division of the room, devoted to Italian point lace, shows the development from reticella through punto in aria and raised Venetian point to a group of eighteenth century laces in the center case. In the central section of the room are bobbin laces; on one wall examples of the Milanese punto di Milano and allied types. The opposite wall shows examples of Flemish work, mostly Brussels. The Flemish laces continue into the westward division of the room and opposite to them are exhibited a group of French products. Miscellaneous pieces are placed in cases on the west wall.

Thus as logical an arrangement has been made as is consistent with effective display, the large number of pieces giving an opportunity for comparative study. Yet they are not only for the serious student. Any lover of the beautiful in design and texture cannot fail to find in them a fruitful source of inspiration.

W. M. M.

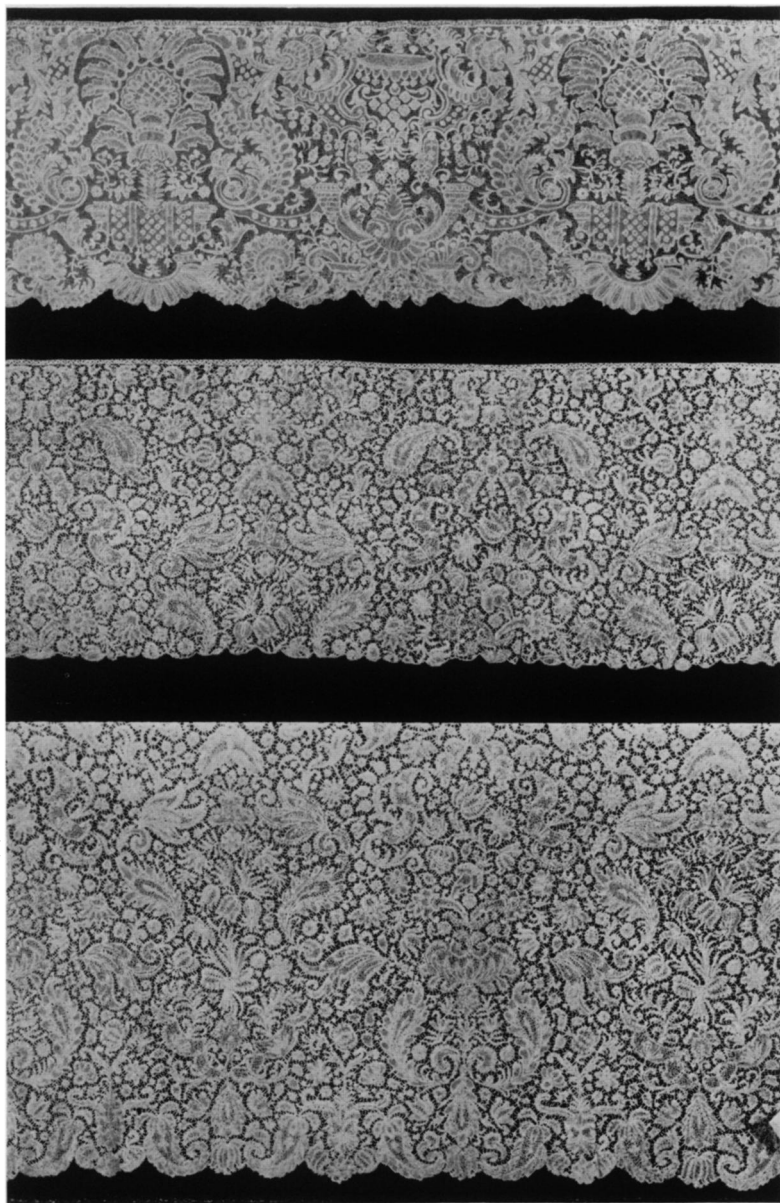
PORTRAIT OF MRS. JOHN THOMSON MASON BY GILBERT STUART

An extremely important addition has been made to the collection of early American paintings in the recent purchase of a portrait of Mrs. John Thomson Mason by Gilbert Stuart. The subject is shown in the full bloom of youth, seated three-quarters to the right in a gilded Empire arm-chair which is upholstered in red velvet. Her reddish-brown hair, parted above a high forehead and worn high upon her head, is decorated with a string of pearls and falls in long ringlets over her temples. With her brown eyes she gazes at the spectator with a self-satisfied expression of saucy haughtiness and assurance. Her face and figure are plump and her complexion fresh in color. She wears pearl ear-rings and her neck is encircled with a string of larger pearls while the low neck and short sleeves of her white gown are generously trimmed with pearls con-



BOBBIN LACE, PUNTO DI MILANO
Italian, Milanese

1. XVII Century. 2 and 3. XVIII Century
Lent by an Eastern Estate



BOBBIN LACE

Flemish, Brussels, Late XVII or Early XVIII Century

Lent by an Eastern Estate